



FEDERATION OF
CANADIAN
ARTISTS

NOVEMBER 1999

News



Ed Dumonceaux / Remax Colonial Pacific Award
SPRING TRAINING Jeff Depner oil

Fall Juried Show
SEPTEMBER 28 TO OCTOBER 10

Excellence Award

→ NORMA'S KITCHEN *Diana Ponting* watercolour

TinYan SFCA, Award
STILL LIFE WITH CHINESE LANTERN
Han Jiang, AFCA acrylic



SUNBATHERS
Maggie White, AFCA
watercolour



COMPLIMENTARY DYNAMICS
Edward J. Loenen, AFCA oil

Federation Canadian Artists' News

is published 10 times per year.

Annual subscription rate is included in Membership Fee.

News, articles, announcements, good contrast black/white or colour photos welcome. (NO slides please.) Note: Deadline for submissions is the 1st day of the month preceding the month of issue.

Federation Gallery (and Mailing Address):

1241 Cartwright St. (Granville Island), Vancouver, BC V6H 4B7
 Gallery: 681-8534 Office: 681-2744 Fax: 681-2740
 Email: fca@istar.ca Website: http://www.artists.ca
 Gallery open daily except Mondays - 10 am to 4 pm

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FCA Elected Executive 1999/2000:

President: Janice Robertson, SFCA (888-2230)
1st V.P.: Rick McDiarmid, SFCA (538-7436)
2nd V.P.: Bob McMurray, AFCA (r 535-5069; o 576-9121)
Treasurer: MaryEllen Klassen (415-2715)
Secretary: Josanne van Hees, AFCA (538-3346)

Appointments to the Board 1999/2000:

Communications: Carol Short, AFCA (538-7155)
Member-at-Large: Sue McIvor, AFCA (538-5577)
Member-at-Large: Donna Baspaly, SFCA (275-6855)
Membership/Standards: Marjorie Turnbull, AFCA (941-7695)

Committees:

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Foundation Program: Alan Wylie, SFCA (888-2230)
Painters-In-Action: Pat Lowes (274-5482)
SaltSpring Workshop: Bob Rennie, AFCA (929-3608)
Slide Coordinator: Margaret Elliot, AFCA (940-8030)

Staff:

Gallery Manager: Nancy Clayton
Executive Director: Susan Foster

Professional Services:

Weekend Gallery Supervisor: Ellen Poole
Bookkeeper: Natalie Turner
Auditor: Jones, Richards & Co.
Solicitors: Richards, Buell, Sutton
Web Master: Glenn Marcus (gmarcus@istar.ca) (522-3134)

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ATTENTION: The Federation of Canadian Artists (FCA) makes every effort to ensure that all works offered for sale, both at the FCA Gallery and in other sanctioned FCA exhibits, are original works of our members. Any issues of infringement of copyright or moral rights that may arise in such works are the sole responsibility of the authoring artist, and the FCA accepts no responsibility whatsoever for infringement of such rights, nor for any loss, damage, penalties, awards, or administrative or judicial orders arising therefrom.

BOARD MEETING HIGHLIGHTS

September 21, 1999

The issues discussed during September's meeting:

FLANSBERRY MENARD SERVICES - the board agreed to hire this company to search and protect our registered trademarks AFCA and SFCA.

WEBSITE - Webmaster Glenn Marcus gave a detailed and interesting report on FCA website activities. There has been a dramatic increase in the activity on the website, mostly because of the AIM show promotions. *Studios One* and *Two* account for 50% of the traffic and links account for 19%. Glenn encouraged all Signature members to get on the web, either in *Studio One* or *Two*.

SALTSPRING 2000 WORKSHOP - Bob Rennie presented his budget for SaltSpring 2000, which was approved by the board. It was agreed to advertise the workshop in the Dec. issue of the FCA magazine. All members will have access to the entry form at the same time as it is posted on the web. Bob has a list of seven potential instructors from which four will be chosen.

PRESIDENT'S REPORT - Janice is completing the new "signature" application forms which will be ready for approval at the next board meeting.

EXECUTIVE DIRECTOR - Susan presented the financial statements for the period ending Aug. 31, 1999. Membership #s are over budget projections for the year, and the Foundation program will break even due to low enrollment.

FIRST VICE PRESIDENT - Rick said that the Foundation program needs to be reinvented and discussed a number of ideas. An Education committee needs to be struck to plan the program for the next few years.

SECOND VICE PRESIDENT - Bob suggested that we try to get a ruling in our favor to exempt paintings coming to *Aim for Arts* from having GST applied. Bob will visit Oliver on October 23 to discuss starting a new chapter there. Then he will drive up to visit the Central Okanagan Chapter.

MEMBER AT LARGE - Sue announced that art supplier, Dick Blick, has agreed to sponsor a colour edition of the magazine.

COMMUNICATIONS - Carol announced that we will advertise in *Vancouver Lifestyles* magazine in their Gallery Scene and also participate in the *Art Guide of BC*.

NEWS MAGAZINE - Michele advised the board that we will now have a December issue of the magazine, followed by a January/February issue.

AIM 4 ARTS - Donna reported that the next and most important issues we must address are a shipping agent and the GST problem.

The meeting was adjourned at 9:00 pm. The next meeting will be Tuesday, October 19.

COVER IMAGE

By Jeff Depner

To represent *Spring Training* I have chosen a quotation:

"The artist's ideas are not essential as seen by the viewer. The viewer is an artist in the sense that he perceives a given piece of his own way that is unique to him. His own imagination determines what it is, what it means. The viewer does not have to be considered during the conception of the art, but should not be told, then, what to think or how to perceive it nor what it means. There is no need for definition." - Keith Haring

A big THANK YOU goes out to Kees Fransbergen who filled in at the last minute and photographed the paintings for this issue. Well done Kees!

FEDERATION GALLERY STATS

September Painting Sales 1999	14
Shrinkwrap Paintings	18
Total for September, 1999	32
September Painting Sales 1998	12
Shrinkwrap Paintings	2
Total for September, 1998	14
Gallery Visitors September 1999	3648
Gallery Visitors September 1998	3228

In September 1999 1 painting sold for every 114 visitors
In September 1998 1 painting sold for every 230 visitors

Federation of Canadian Artists MEMBERSHIP RATES

(All memberships, regardless of when taken out, expire December 31st)

New Memberships - Supporting	Membership Renewal	New Memberships - Active	Dues if Juried to Active during the year
1st Quarter \$30.00	Supporting \$40.00	1st Quarter \$45.00	1st Quarter \$20.00
2nd Quarter \$20.00	Active \$60.00	2nd Quarter \$30.00	2nd Quarter \$15.00
3rd Quarter \$10.00	AFCA \$80.00	3rd Quarter \$15.00	3rd Quarter \$10.00
4th Quarter \$40.00 (includes last quarter plus next full year)	SFCA \$90.00	4th Quarter \$60.00 (includes last quarter plus next full year)	4th Quarter \$ 5.00

Supporting Membership includes 10 issues of FCA News per year, Painter-in-Action Workshops, reduced rates for Foundation Program courses, member only workshops, and reduced entry fees for all open exhibitions. Active Membership includes all of the above plus the right to submit entries to FCA juried shows and group rental shows.

Federation of Canadian Artists News 1999 DISPLAY ADVERTISING RATES

• 1/8 page (7.2cm x 4.5cm)	\$50.00
• 1/4 page (7.2cm x 9.0cm)	\$80.00
• 1/2 page (7.2cm x 18.5cm)	\$150.00
• Full page (15.2cm x 18.5cm)	\$290.00

Please add 7% GST to the above rates.

Advertising deadline - Reserve ad space by 1st day of month preceding month of issue. (e.g. reserve by October 1st for November issue)

Please call Ralph Roper for further advertising info (604) 224-7974 or contact the FCA Business Office at (604) 681-2744.

GALLERY MANAGER'S REPORT

By Nancy Clayton

I drove the same faithful Toyota for 14 years, putting on more than 334,000 miles. Luckily, the consolation for retiring the poor old thing is that I am now driving a brand new car. Quiet, smooth, worry free. Which is part of the reason why I didn't notice when the tachometer passed 2000 K's. (That, and because I now drive kurt, little kilometers instead of laid-back miles.) There's no chance of course, the year 2000 will pass unnoticed because it is not going to be quiet. Guaranteed. Smooth is still a reasonable goal. Maybe. Freedom from worry comes, however, only with a new car warranty or so it seems. So 2000 is going to be remarkable. Take *AIM FOR ARTS*, for instance. Have you got your copy of the Prospectus? This is going to be a FCA Milestone. And there will be others. Ours and yours. I noticed when I told anyone who would listen that my new car is a Chrysler Neon 2000 they often looked puzzled until I explained that 2000 was simply the year. Same idea with Member Group Shows 2000. (A record 35 members submitted to the Standards Committee by the September 30 deadline, by the way.) Somehow there is consolation in remembering that 2000 is just a number designation for the year that happens to follow 1999 and that getting up in the morning, making dinner, pairing socks and pushing lots of paint onto a canvas will be just some of the ordinary things we will continue to do. I hope so anyway because as I write this I have just spent several hours laying out the Gallery Calendar for 2000 and there are lots of the old faithful places for you to submit your artwork. And there will be some surprises.

September was a good month for selling paintings due partly to the Signatures Show and the Fall Juried Show (which offered a happy, wide variety of styles and techniques, and mixture of works by both long standing talents and fresh, new names) and partly due to the much appreciated extension of Summer and the complement of enthusiastic tourists. Also, there seems to be a budding new interest in all things Federation that is being set off by the increased wider-reaching advertising around *AIM FOR ARTS*. Seems like, for one thing, 2000 will be better simply because it follows on the heels of a very good 1999...

ATTENTION SUPPORTING MEMBERS

Just a reminder for those Supporting members that wish to gain Active status. Simply send in 10 slides, 10 photographs, or 3 original works to be juried by a signature member. No fees or deadlines apply. And, the Gallery will endeavour to turnaround your application within 2 or 3 weeks. Just remember to include a SASE.

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CANADIAN SCENE

Chapter News and Events



CALGARY CHAPTER

By Dianne Middleton

Howdy from the Calgary Chapter!

Our September general meeting was a time to celebrate the start of what promises to be a very active Fall season. It was a pleasure to see the familiar and new faces, however we missed **Peter Sim**, our 1st Vice President, who passed away this summer after fighting a brief battle with cancer. Peter will be greatly missed by those who knew him. We thank **Jean Pederson**, AFCA, who will assume the position of 1st vice president for our chapter. **Lorna Dockstader**, AFCA, hosted a very productive executive meeting in her lovely home.

Our first program with **Jeremy Mayne**, MFA was excellent. As well as being a successful artist, Jeremy is a great teacher who delighted and inspired our membership by demonstrating his techniques used in mono-printing. He created an image, then progressed in stages to produce a finished work. One unique approach to art he suggested was to create an image, then optionally wipe off or add to parts of the image over and over until you are satisfied with the end result - somewhat like musicians who practice scales before they perform.

Our October meeting featured national president **Janice Robertson**, SFCA, who assisted with our jury for the Calgary Chapter Show at the FCA Gallery in Vancouver, and gave a slide presentation of artwork by successful 1999 Signature Status applicants and paintings of instructors from Vancouver Foundation Courses.

Calgary chapter members will have a few exhibitions to participate in this fall. These include our Calgary Chapter Show at the FCA Vancouver Gallery, a show at the Webster Gallery in Calgary for one week in November, and an exhibit is set to go at the Rockyview Hospital in the new year. So we'll be keeping our brushes and paints wet!

Bouquets go out to **Jean Pederson**, AFCA, **Karen Richter**, **Kathryn Sherman**, and **Lissi Legge** who had their

artwork accepted into the FCA's Fall Juried Show in Vancouver. As well to **Marianne Hunt**, **Arlene Hobbs** and **Jean Pederson** who have had paintings accepted for the CSPWC's *Open Water*. **Arlene's** watercolour piece, entitled *Flow*, won the Curry Award of Excellence in this show. **Phyllis Ljuden-Elderkin**, SFCA, ASA, CSPWC, has had her watercolour, *Petals of Pink #2* juried into *Watercolor West XXXI*, an International show which opened in September at the Riverside Art Museum in California. **Phyllis** also had a few of her art pieces chosen to be on the Mustard Seed's Millennium Fund-raising Calendar and on the Millennium calendar for the Calgary Real Estate Board. **Marija Petricevic**, AFCA, ACPA, PSC is proud to announce her election as Associate Academician of the Canadian Portrait Academy (ACPA). **Bruce DuPlessis** had his drawing *Our Forefathers* accepted in *Abstractions '99* exhibit in Omaha, Nebraska. Many other members of our chapter are busy participating in a variety of local shows throughout the fall season. This dedicated membership seems keen to share their time, knowledge and talent to ensure a wonderful upcoming season of shows and programs. 'Till next time...



CAMPBELL RIVER CHAPTER

By Edna Woods

Here's an antidote for Fall's first bitter-sweet chill - something to brighten the first dark, rainy days: **THE CAMPBELL RIVER PAINTERS' FALL SHOW**. Taking a few minutes from chores to view the sun-filled paintings at Tidemark Theatre extended summer memories. The show allowed us to daydream while viewing scenes of summer fun in or near the sea, in flower gardens, trips to warmer climes, plus a wide variety of other subjects too numerous to mention.

Doris Ritchie had warm, wonderful pictures of a Mexican town, **Marlys Robinson** had drawings of camping scenes from Strathcona Park and many other interesting subjects were to be found, some from new members of the group. Overall it was a wonderful show. Congratulations for a job well done to all who participated.



CENTRAL OKANAGAN CHAPTER

By Yvonne Morrish

Our 2nd Annual Chapter Show at Hambleton Galleries was on October 14 to 23. Best Of The Show was earned by **Jean Langergraber** who received a cash award, courtesy of BDO Dunwoody Co., for her painting *Inner Energy*. The other winners included **Evalynne McDougal** who earned 1st Place, 2nd went to **Marie Tolman**, 3rd to **Nancy Lucas** and a Hon. Mention was earned by **Connie Swaisland**. Congratulations!

Our Chapter had their first exhibit at the *6th Annual Artwalk*, sponsored by Holiday Park Resort in Winfield BC. They have one of the biggest private art collections



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in the valley representing 78 Okanagan artists. This year the Artwalk was moved to a new location, The Lake Country Community Complex in Winfield and it was a great success with nine galleries, local art clubs, individual artists, children's activities, food vendors, music, and live theatre. Thousands attended and our members had a great showing of their artwork.

Rick Bond, AFCA, is giving a workshop on watercolour and acrylic for a local club, The Watercolour Studio. Congratulations to Rick on receiving his AFCA status.

Marilyn Harris and **Yvonne Morrish** attended Maxine Masterfield's workshop, at River Rock Studio in Cochrane, AB, on experimental mixed media. The setting in the foothills was very inspiring as well as the instructor who has been teaching for 22 years. Maxine is a master at what she does.

Eight of our members showed their work at the Laurel Building (next to our new Arts Centre) on Cawston Ave in conjunction with the Annual Watercolour Guild Show. They were **Kathryn Newell**, **Alice Anderson**, **Connie Swaisland**, **Linda Grealish**, **Airaca Haver**, **Freda Webb**, **Colleen Dyson**, and **Grace Fleming**.

Alex Fong, our GM guest speaker, was very informative. He is an exceptional watercolour artist and a great person. We are lucky to have him contributing in our community. Thank you Alex.

It's wonderful to get back to painting with members of our Chapter after the summer. Here in the Okanagan the weather has been truly fabulous. The beauty of the Valley still amazes me after living here all my life, what an inspiration to all of us artists who appreciate it.

COMOX VALLEY CHAPTER By Robert Ross

Our Fall meetings are underway at our new location, 'Studio Atkinson,' made available to us by Atkinson's Art Supplies - a very much appreciated art-supporting gesture by that company. At our first meeting we included a 'critique' session on paintings in progress and/or 'in trouble.' Those bringing paintings seemed pleased with the positively offered comments and questions. We plan to do it again from time to time.

For our October meeting **Marty Brown**, our barber of renown, gave (I hope) a hands on demo in acrylics used as 'watercolour.' Marty has his combination barbershop/art gallery in Comox with his 'barber' chair in one corner and his 'artist' chair in another, and whatever work is in progress on his easel. So, if you walk out with green and orange hair we all know you've been one of Marty's customers!

FRASER VALLEY CHAPTER By David Funk

With Fall comes the reminder of triumphs past and the determination to pursue our painting goals for the winter. The *Spring Juried Show* held at the Kariton House

Gallery was a great success. Honourable Mentions were given to **Erna Ewart**, **Dianna Ponting**, **Eugene Ristau** and **David White**. Upcoming shows include the *Fall Show* at the Clearbrook Library, November 2-13 and the *RBC Securities Building Show* beginning November 13 and lasting into the new year. Numerous local bistros and coffee houses are also wanting to hang artists' works so there is no shortage of wall space.

On November 20 the residents of Abbotsford are voting in a referendum to decide whether to help finance a cultural Center for the city. Artists would have access to meeting rooms, studios, and a 2000 sq. ft. gallery. Who knows, it isn't hockey, but...

At our September chapter meeting a new executive was elected. **Sheila Kirk** is the incoming Chairperson. Members can contact Sheila at 855-6997. The new Vice-Chairperson is **Fred Thompson**. **Carole Portree** continues as Secretary and **Sue Reilly** will keep track of the money for another term. Members at Large representing Abbotsford are **Jean Hanson** and **Dave Funk**; representing Mission are **June Pender** and **Audrey Ellis**; representing Langley is **Lora Armbruster**; and **Kassandra Bardell** represents Chilliwack. As out-going Chairperson, **Nancy Doell** will continue to lend her leadership, support, and encouragement.

We're excited about the willingness of these and other volunteers whose efforts allow us to advance our artistic goals. We look forward to a successful winter of painting, learning, and showing.

VICTORIA CHAPTER By Alan Mark Cross

We will be having our *Annual Fall* show at the Victoria Arts Council, Sussex Gallery, November 8 to 20, 1999. Jurors for the show are **Ed Spears**, SFCA, **Ardath Davis**, SFCA, and **Nella K. Rogers**, AFCA. Drop-off for the jurying will be on November 3 at **Alan Cross**' house at 4812 Sea Redge Drive, between 2 and 6 PM. Call Alan at 658-8102 if you need to make arrangements for early drop-off, or call **Nancy Blake** at 477-4459 if you have any questions.

Sheena Lott will be doing a watercolour demo in mid November and **Brian Simons** will conduct a two-day workshop at the end of February. See the *Grapevine* for further details on both events.

Victoria Chapter annual Christmas Party will be around the 16th of December at the Windsor Park Pavillion. Watch the *Grapevine* for more information.

Congratulations to **Ron Wilson** and **Jack Livesey** for having paintings accepted for the *Fall Juried Show* at the Federation Gallery in Vancouver. Congratulations again to **Jack Livesey** for attaining active status.

Let the fall colours bring new inspiration to your work.

Not reporting this issue:
NANAIMO CHAPTER • ARROWSMITH CHAPTER
NORTH OKANAGAN CHAPTER

MEMBERS IN THE NEWS

Alan Mark Cross will be having a show at the Gallery, Hamilton Hops & Grapes, upstairs at 464A Burnside Road East. Opening night happens on November 4 at 7 PM. The show will continue through to November 20, 1999.

Lorna Dockstader, AFCA, PSC had her painting, *Quiet Morning* (18"x24", acrylic), featured on the advertising poster for the Mustard Seed Ministry's show, *Colours from the Light*. This image (pictured below) is of the street where Lorna grew up. Very nice Lorna!



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The work of **Molly Greene Mitchell**, AFCA, will be shown at Gallery 1248, at 1248 Fort Street in Victoria. The show celebrates three generations of artists in one family and honours Molly's 80th birthday. *Generations*, is on display now and will hang till November 10, 1999.

Sharon Mason and **Val Mousseau**, active members in the FCA and West Van Sketch Club, will present their works of watercolour, mixed media, and acrylic in an exhibition and sale entitled *Flying Colours*. The show will hang at The Silk Purse Gallery (1570 Argyle Ave., West Vancouver), from November 16 to 28, with an opening reception on November 16 from 6 to 8 PM.

Brittani Faulkes will be having a solo exhibition from Nov. 25 to Dec. 4, 1999. The show will hang at ZheeClay Arts Ltd., 1618 West 75th Ave. in Vancouver, and feature over 45 works. The evening opening reception is November 25. Congratulations Brittani!

Members of the FCA are invited to a wine and cheese reception celebrating the work of **Michael Radford** and the one-year anniversary of Phoenix Coastal Art. The reception is on November 21 from 6 to 10 pm at Phoenix Coastal Art, 3891 Moncton St. in Historic Steveston Village. The Radford show will be on display till December 2nd and will be worth catching judging by the sample of his work pictured above.



Alessandra Bitelli, sfca, is having a show entitled *Tradition, Reality, Abstraction*; paintings & drawings at The Simon Fraser Gallery, AQ 3004 Simon Fraser University in Burnaby. The show hangs from October 18 to November 12.

The *Victoria Five's Christmas Art Show* and Sale will be at the Royal Oak Lions Club Hall, 4525 West Saanich Road in Victoria, on Saturday and Sunday, November 6 and 7 from 10 am to 4:30 pm. The exhibit will feature the work of **Jean Baylis**, **Margitta Ben-Oliel**, **Paul Bennet**, and **Pat Potvin**.

"A 4 A" REPORT
by Ellen Poole, A4A/PR Chair

The committee is meeting monthly, now. Much accomplished; lots of work to be done. We have the premises (Performance Works), jurors are selected and committed. Almost every dollar of the prize money has been confirmed. We've solved the PST problem, still waiting for a ruling on GST difficulties. A 'shipping' tender is being let. Faith is collecting volunteers' names - it's amazing what skills our members have. Does she have your name?

At the beginning of October, some 1050 copies of the Prospectus have been mailed out or downloaded, and our website has been linked with numerous others. We're thrilled to tell you that 102 entities, so far, have agreed to help us publicize AIM FOR ARTS! through ads, announcements, articles and/or web links (watch this space for further news...).

Chair: Donna Baspaly, SFCA 275-6855
Executive Assistant: Kathy Swift 943-7960
Budget: Bob McMurray, AFCA 535-5069
Premises Coordinator: Susan Foster 681-2744
Printing Coordinator: Nancy Svob 535-1459
Public Relations/Advertising: Ellen Poole 732-5251
Sponsorship: Sue McIvor, AFCA 538-5577
Volunteer Coordinator: Faith Robertson 599-9951
Webmaster: Glenn Marcus gmarcus@istar.ca



Jack Prasad

The November exhibition features North and South America's only fluorescent fine art paintings. These unique paintings can be viewed under black light which gives them a different perspective.

Port Moody Art Center
2425 St. John's Street
Port Moody, BC V3H 2B2

November 3rd to 28th
10-5, Sundays 12-4, Mondays closed

For additional information or for a private viewing
please phone/write: (604) 936-7715
Jack Prasad, 636 Gatensbury St.
Coquitlam, BC V3J 5G5

EXHIBITION / SALE - CALL FOR ENTRIES

EXPERIMENTAL & MIXED MEDIA SHOW

All Active & Signature Members - All Media
January 18 to 30, 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY ORIGINAL ONLY: Submitted works must be in the gallery for entry on Saturday, January 15 between 10 am and noon. Entries will be juried the same day. Shipped entries will be accepted from Tuesday January 11 to Friday January 14, from 10 to 4 PM. (note that the Federation Gallery is closed from Dec. 25, to Jan. 10)

ARTIST NAME	TOP
IMAGE TITLE	↑
[]	
IMAGE SIZE	PRICE
MEDIUM	

ENTRY FEE: Members may submit up to three works for an entry fee of \$10 each. Please ensure your entry is accompanied by the proper entry form.

DECLINED ENTRIES: Should your work be declined, it will be available for pick-up Sunday January 16 from 10 AM to 4 PM.

EXHIBITION REGULATIONS:

Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not be less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show will not be accepted.

All entries must have been competed within three years prior to the date of the exhibition.

The FCA will take the utmost care in handing work submitted but cannot accept responsibility for loss or damage. Insurance is the responsibility of the artist.

A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST registered.

EXPERIMENTAL & MIXED MEDIA WORKSHOP

All members - All Media

January 12 to January 14, 2000 (10 am to 3 pm)

The workshop will feature three Signature instructors - Pat Peacock, SFCA, Donna Baspaly, SFCA, and Kiff Holland, SFCA - each on separate days. Registration fees include free entry to the Experimental & Mixed Media Jury for all works created during the workshop.*

Spaces will be allotted on a first come, first serve basis. Please register in advance by phone (604-681-8534), email (fca@istar.ca), or fax (604-681-2740). Registration fees (incl. entry fees for work created during the workshop):
One day - \$60 Three days - \$150

*Please note - free entry conditions apply only to work created in the workshop. ALL entries will go before the jury and must be accompanied by the proper entry form.

EXHIBITION / SALE - CALL FOR ENTRIES

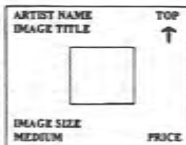
WINTER JURIED SHOW

All Active & Signature Members
- All Media

February 1 to 13, 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, December 16 at 4:00 pm. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film or white tape on the mount, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed Price and indicate which direction is up - as per illustration.



ENTRY FEE: Members may submit up to three slides for an entry fee of \$10 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending you receipt.

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original painting(s) is due in the Gallery Friday, January 28th, by 4:00 pm.

DECLINED ENTRIES: Should your work be declined, the slide(s) will be returned in your SASE.

EXHIBITION REGULATIONS:

Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not be less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

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Painters in Action MONDAYS

* * * * *

Demonstrations at Federation Gallery

1241 Cartwright Street, Vancouver, 1:00 to 4:00 pm

Free to FCA Members; \$10.00 for Non-Members

Date	Artist/Subject
November 15	Robert McMurray, AFCA Oil painting

* * * * *

COMING IN NOVEMBER TO THE FEDERATION GALLERY

CALGARY CHAPTER SHOW

October 26 to November 7

MEMBER GROUP SHOW #4

November 9 to November 21

Featuring the work of Ed Loenen, AFCA, and Neils Peterson, AFCA, See interview, this issue.


Opening reception: Tuesday, Nov. 9, 6 to 8 PM.

ABSOLUTELY BLACK & WHITE

November 23 to December 5, 1999

Images from this show will be featured in the January/February issue of the FCA News.

The Federation of Canadian Artists would like to extend their appreciation to the ROYAL BANK for their assistance in purchasing the FCA's new computer equipment. The Royal Bank's generous 500 dollar donation was made possible through the efforts of KAREN MARCUS and the Royal Bank's employee volunteer program. We thank them both for their generosity and their commitment to the arts.



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LONELY
NIGHTS
*Monika
Montana
Grant*
acrylic



PIECES 1,
RULES OF THE GAME
Victoria Heryet
mixed media



MORNING,
RUCKLE PARK
- SALTSPRING
ISLAND
Kirsti Pickens
watercolour



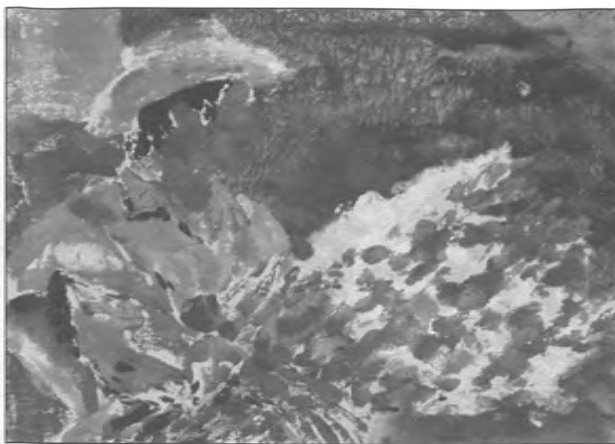
STOP
H. Louise Falardeau
watercolour



FLOWER BASKET
Richard Chen
watercolour & ink



LEGEND
OF THE
VILLAGE
*Sandra
Taylor*
watercolour
& gouache



TZOTZIL FLOWERMAN *Hyatt Moore* monoprint

PEONY DELIGHT
Brenda G. Graham
watercolour



MARIE'S
PLACE
*Therese
Johnston*
mixed
media

POETIC MOTION *Des Bevis* acrylic





TRINITY *Thomas Love*
watercolour



PORTRAIT
OF A
VOLCANO,
MT. BAKER
Dave Funk
acrylic



SUNLIT
CHEVY
Nancy Doell
watercolour



RICKETY
*Casimir
Lindsey*
watercolour





BOW LAKE *Ron Wilson* oil

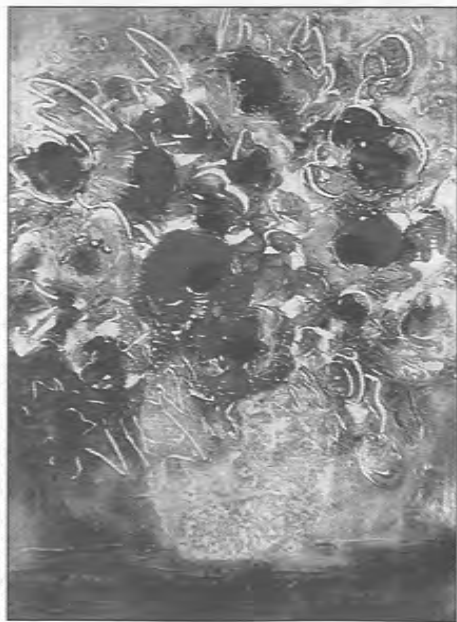


CRUISING DOWN THE RIVER *Larry Tillyer* acrylic



MAYNE INLET *Ruth Sawatzky, AFCA* watercolour

BROWN BEADS AND BERRY BLUE
Jean Mazzocca oil & charcoal



FROM THE GARDEN
Pauline Martland, AFCA monotype

NIGHT INTRUDER

By Tom P. Millar



The night is black.
There is no moon,
The stars that hung over the
jagged spine of Italy are gone now,
Outside, a swirling shroud of nothingness
boils in the propeller's shining arc
and swallows the blue flame spewing
from my exhaust stubs as though
fire were its food.

I am alone.
There is no alone like this.
Above my head
hangs the pale green
reflection from the curved canopy.
In that distorting mirror
my goggles become the malignant eyes
of some giant insect with evil intent.
The tube from my oxygen mask,
coiled and corrugated like
the trunk of some prehistoric beast
disappears into the quicksand blackness
that has already swallowed
my bloated leather knees.

In my ears, a monotonous obligato
rides the crackling atmospheric
It is a German voice counting.
"Zweihundert und vier,
Zweihundert und funf,
Zweihundert und sechs."
Though I know it means trouble
the voice is company.

I am afraid.
At night I am constantly afraid,
not panicked, but consumed
with a wearying apprehension
that miseries my soul.
This fear is not of the enemy,
of some German night fighter
wandering the same darkness,
coming to kill me if he can.
Let him come
and drive this other away

with the adrenaline rush
of a consuming determination
to destroy
before I am myself destroyed.

The counting stops.
The night is too black
They cannot find me.
They have given up,
Sensible fellows!

Useless as it be,
I have another half hour to patrol.
"Makes them nervous," the CO says,
"Reminds them we're out there gunning for them.
Keeps their bombers down."

There'll be no fighter coming for me this night.
Nor me for him, of course,
but I can live with that.

Another twenty-eight minutes to patrol
I let myself think of home,
Well, of what has become my home,
the flare path, the cluster of tents,
I imagine the ground crew leading me to
my sandbagged revetment
I imagine I am
debriefing in the mess tent,
a hot cup of char warming my hands,
the others gathered round.
Their faces, sepia pale in the half light
will not come clear.
There have been too many faces.
I get them mixed in my mind.

This is the last time,
I tell myself,
I don't care what they will think.
No more night intruding for me.

I've said that before.
I always mean it when I say it,
but I know I'll go again,
and keep going until I am dead
or a prisoner of war.

Prisoner of war!
Spend the nights in a wooden bunk!
Wait it out in a cage!
Now there's a happy thought
to end a weary day.

Fucking war!
I begin letting down on a heading for base.

Dr. Millar, a retired psychiatrist in Vancouver, BC., describes himself as "a new artist, an ancient pilot, an old writer." He likes to paint from his memories and imagination. His acrylic painting "Intruder" pictured here, began as the evening sky in Kitsilano but fired up war-time memories and led to the poem produced above. Tom is a new member of the FCA.

EXHIBITION / SALE - CALL FOR ENTRIES

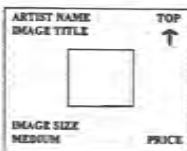
ALL CHAPTERS SHOW

All Active & Signature Members
- All Media

February 15 to 27 2000
at the Federation Gallery, Vancouver

SUBMISSION IS BY SLIDE ONLY:

Deadline for entry is Thursday, January 6 at 4:00 pm. Slides must be 35mm colour in a 2" x 2" mount. Glass slides are not admissible. Please, no tape or labels, except non-protruding silver tape on the film or white tape on the mount, which is not permanently affixed. Label the slide with the Name of Artist, Title, Image Size, Medium and Framed Price and indicate which direction is up - as per illustration.



ENTRY FEE: Members may submit up to three slides for an entry fee of \$10 each. Please mail your entry form with a self-addressed stamped envelope for the slide committee to use when informing you of the jury's decision and sending your receipt.

ACCEPTED ARTWORK: Advice of the jury's decision will be sent by mail in your SASE. No phone calls please. If accepted, your original painting(s) is due in the Gallery Friday, February 11th, by 4:00 pm.

DECLINED ENTRIES: Should your work be declined, the slide(s) will be returned in your SASE.

EXHIBITION REGULATIONS:

Art work must be matted in predominantly neutral colours, framed and wired ready for hanging. The wire must be taut and not be less than 4.5" below the centre-top of the frame. Glass with clips is not acceptable.

Entries must not be copies, derivatives, or based in any way on other copyrighted or published paintings or photographs.

Not-For-Sale Paintings and work that has previously hung at this Gallery in a juried show will not be accepted.

All entries must have been completed within three years prior to the date of the exhibition.

The FCA will take the utmost care in handing work submitted but cannot accept responsibility for loss or damage. Insurance is the responsibility of the artist.

A 35% commission will be deducted from the selling price. Please advise the Gallery if you are GST registered.

THE SECRET OF PAINTING

By Robert Genn, SFCA

Today, as I was at my easel working on a sixteen-twenty from some reference I made in France last year, I was reflecting on a question that I'm often asked. "What's the secret?" Of course, I reasoned, there is no single secret to this painting thing that we do. For starters it's often a matter of bringing a great many secrets to bear at the same time.

I looked at the painting I was doing, noting where I was on track, where I had gone wrong, and where I was going to have to change and repair. I tried to sum it up in as precise a way as possible. Apart from all things you must do before and after the painting is painted, I decided on three main points. Here they are:

1. Paint with elan and energy in the full and confident knowledge that this will be an original object of lasting value.
2. Paint with the ideas that this object can be given a distinctness and a uniqueness that is truly yours, so anyone who might copy it can be said to be derivative.
3. Stop painting sooner rather than later, look at the painting through half-closed eyes, contemplate what could be different about the painting, start another painting before the contemplation is complete, and finally finish it with less strokes than you thought possible.

While some of these ideas may be more style-based than you want to hear, I believe they are valuable concepts for practically everyone who picks up a brush. And by the way, don't try to say too much. Remember what Voltaire said: "The secret of being a bore is to tell everything."

For those of you who are on the net, my evolving ideas of how to be a great painter are published every week in a personal webletter. It's free for the asking. In one letter I suggested not reading the morning newspaper, not looking at the progress of your stock portfolio, not looking at TV, just go directly into your studio and start squeezing out paint. Right away I had an email from a woman in New York who slammed her computer closed when she read that, then went and painted a great painting.

If you would like me to send you a regular letter, you can start them coming at subscribe@saraphina.com with only "subscribe robert genn" in the subject line.

GALAXIE CAFÉ... on Robson Street in Vancouver is offering exhibition space to FCA members. The Café is approximately 4000 square feet, quite a space. If you are interested call 683-6000.

ARTIST INFORMATION

Some Tips

By Nancy Clayton, Gallery Manager

You know those phone calls that start something like this: What can you tell me about this painting my second cousin Wilfred left me in his will? Well, this is just one version of a question we hear once or twice a week in the gallery. Seems like the most difficult puzzle is figuring out what they need to know in order to find out what they want to know

So here are the questions we usually ask: Is it an original painting (not just a print)? Sometimes we have to help figure that out, too. Is there a signature? Can you read the signature? Is it written outside the painted image? And so on...

Then once we know that we are dealing with an original piece of artwork and the artist's name we check to see if the artist is a FCA member. Along with all this we try to determine if the artist is contemporary. If the artist is not a current FCA member there probably is not much we can help with but here are some hints on how to proceed from there.

You need to know if the painter is/was local. Where did/does the artist live? Have you looked in the phone directory? Or checked with Information? Or phoned art galleries or library reference desks in the town where the artist lives/lived? Also, your local library will be able to direct you to other resources including out-of-town phone and artist directories.

You might try the yellow pages under Art Galleries, some galleries will list in their display ads the names of the artists that they represent and may also state whether they do appraisals. Is there a framer's label on the back of the painting? Is the frame shop still in business? They may know something about the artist. There are many ways to trace an artist but if they belonged to an organization like the FCA that is the best place to start.

By the way, did you know that in the gallery we have 13 binders of bio pages – one page for each current FCA member? At least that's the plan but some members have not updated for some time and a few have sent no bio material to us ever. Each member has one two-sided 8 1/2 x 11 page including 2 to 4 coloured photos of paintings. You could create something very special on your computer or you could type it on your old IBM Selectric or you could even write it out by hand as long as you think gallery visitors can read it. For every exhibit in the gallery we pull the pages for each of the participating artists and those go into a binder on the table at the front of the gallery.

Many visitors read these diligently and comment when a bio is missing. Occasionally a visitor will 'shop' through the main binders looking for a portrait painter or an oil painter with a certain style to paint their old family cottage before it is sold or a watercolourist of marine scenes. We also use these binders if someone calls to inquire about one of our artists. You never know what you may be missing out on by not keeping your bio page up to date.

If your paintings are going to be exhibited somewhere other than Federation Gallery or a commercial gallery has asked to exhibit your work please tell us about it. Send us an invitation to post in the gallery and then add to your file. The more we know about you, the more we can relate to clients, collectors and admirers. In any case, it certainly would help if we could say more than "Dunno..."



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AN INTERESTING CHAT...

By Michele Becker, Editor

One sunny Tuesday morning in September I got in my car and headed out to visit Niels Petersen, AFCA, and Ed Loenen, AFCA, in White Rock. Ed and Niels, both largely self-taught, full time professional artists, will mount their second two-man show at the Federation Gallery this November. In many ways their work is similar, yet each man has a distinct stylistic signature. Their differences and similarities and their philosophies and interests became apparent during our conversation. Mostly, we talked about art and what it is like, for them, being artists. Our conversation was relaxed and natural; it was obvious that these two collaborators were comfortable and respected each other. Often I would look up to see one or the other nodding in agreement with what was being said. I hope you enjoy this condensed version of our visit as much as I enjoyed the real thing. Thanks Ed, thanks Niels.

Ed: - When did you take the leap to full-time professional artist and how has it worked out for you?

NP: I only decided to pursue art full-time last year, I was 35. I make a living but it's been real tight. The first year I sold my car, cashed in RRSPs, and did what I could to survive.

EL: I have been a full time artist since '97 and describe it as sort of a feast or famine. Formerly I was an Art and French teacher. In '92 I started substitute teaching and in each following year I cut back on my teaching 'till '97 when I just didn't take a contract. I did it slowly.

NP: I'd been working as a news reporter and deliberately slowed that down. Just the same, it has been a leap of faith giving up regular cheques and benefits but I knew that I couldn't continue; I wasn't being true to myself. I've always had confidence in my art, since my first one-man show in '93, but confidence doesn't equal sales. I had no expectation that I'd be able to make a living with my art but I had to try. I still don't have expectations. About a month ago I almost walked up to the hospital to try and get a job pushing a broom; I was seriously low on money, then, the next day I had four sales. Feast or famine is so accurate.



EL: I didn't have many sales in July and was out of money so I went out and sketched this farm thinking it would make a nice painting and sell it to them. The hard part is not having a regular income and no real security. You really have to learn how to make what you have last and sometimes even that is not enough. NP: Everyone wants to be the best at something that they can be. I've done a lot of different things in my life and resisted art for a long time. I was afraid I wouldn't be able to make a living but it's the thing that I'm best at.

EL: As a child I was no good in sports, always the last one picked for the team, but I sketched all the time. It is in my heart and always has been.

Ed.: The work you both do is similar in many ways yet there are also differences. What would you say are the most apparent of these?


NP: In my opinion the major difference is that Ed does a lot of impasto painting with solid blocks of colour whereas I do a lot of glazing with thin coats of colour layered over each other. So the process is different. In my work there are subtle transitions in colour within blocks of colour from the glazing process. Ed typically won't have large spaces or blocks but rather many brush strokes.

EL: A good way to see the difference in our work is through our lines. Mine are very jagged and vary in width yet they are sharp. Neils' lines are straighter yet they are soft and have shape. There is quite a contrast between our lines.

NP: The main similarity is in the subject matter: telephone poles, dilapidated buildings. Also, our palette is similar. We both use vivid colours.

EL: Niels' work is very different from mine in style. I remember the first time I saw his work, there was a telephone pole reflected in a puddle I found very attractive. We both paint the Strathcona area and this is totally coincidental. We seem to share an attraction to the same subject matter.

NP: Although I tend to do more coastal work than Ed, who does more interiors, our subjects are often very similar.



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Robert H. McMurray F.C.A.
Partner

EL: Also, I think Neils' work is a little more abstract. His details are insinuated in shape and form. This tends to move the painting from a representational format towards an interpretive, almost abstract one. He makes his own designs.

NP: We both begin with under-painting and that helps us establish relationships within a particular work. For instance, I under-painted here [he shows me a canvas he is just starting to work on. It is under-painted with orange and details are roughed out in blue] similar to the way I did for this finished canvas [he points to a work on the wall] and you can see how the blue outlines provide an adhesive element and continuity throughout the design.

EL: It reminds me of what Shadbolt said about looking at your canvas from the other three sides to identify the relationships. Painting is about this relationship between shapes, angles, and overall design. If there is a pleasant relationship upside-down and from this side and that side then the painting is bound to be a pleasant relationship from rightside-up.

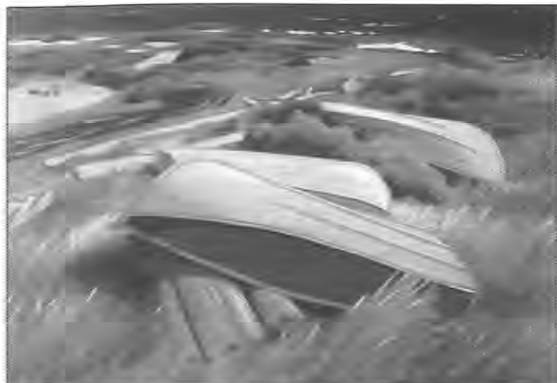
NP: Right. Colours and values need to be balanced.

EL: There is a relationship between lights and darks, between similar shapes. Every part of a painting relates to another part. For someone to say to me "that is a pretty picture," that is an insult. I don't want to make pretty pictures: I want to convey the relationships within that form the whole image and, at the same time, convey something about the human condition - I'm not interested in a pretty picture.

Ed.: What about your influences?

EL: Lately I've been looking at Cezanne, his work excites me and makes me want to paint. I also went to the library and took out images of Georges Rouault's work. You can see his large shapes and strong outlines. He actually trained as a stained-glass painter and I like how that training comes across in his work. There is also a lot of feeling in Rouault's work, it gets into the nitty-gritty life stuff, and I like that.

NP: Years ago I worked as a picture-framer and it seemed like I was constantly framing "Group-of-Seven" reproductions. I framed so many that they definitely had



an impact. I liked the ruggedness of their work. I think there is a masculine element there that I identified with.

Ed.: What about artist resources. Do you paint in situ or do drawings, and where do photographs come into it for you?

NP: I like to do watercolours on site. I don't take them into the studio and do oils from them though; I consider them finished works in most cases. I use photographs and crop them to help with design but my work is more about the process than the photograph. Just the same though, I don't think one artist should ever use another's reference material, especially photographs. For me the whole process starts when you're out looking for pictures, so when you borrow an image you're looking at some other artist's vision.

EL: I generally agree but I do remember that show a few years back when we all painted from the same pictures. *Interpretations*, I think it was called. Mostly I sketch then take photos as a reference. When I'm back in the studio I change the photo to pull a pattern out of the reality and then make my own statement. I have painted outdoors but it is easier to work in the studio.

NP: I used to do a lot of sketches, thumbnail sketches or value studies, but now I just start right in with the painting. I work out my values as I go along. I do a lot of wiping up of colour. I might use a colour then change it when I put another colour on. As the painting progresses I change things including colour and value.

EL: I do a charcoal value study before I start my painting. Just a very rough sketch to give me an idea of where I want the lights and darks.

Ed.: You have both described a very dynamic, flexible creative process. You seem to be always learning; do you know where your art is headed; is this something you plan?

EL: Well right now I am into Cezanne so I am moving towards the more abstract forms, also I am learning more about red and green and all the colours in between those two. Lately 80% of my colours have been between red and green and 20% between violet and yellow.

NP: There is another difference. Ed plans out his palette in advance whereas I don't. I just kind of use colours as I go along.

continued on next page

AN INTERESTING CHAT Continued...

EL: That's right. I also like to try using my black glasses. I prepare my palette, which can take about 3 hours, and then paint with the glasses on observing only the values between 1 and 12. If I can stick with that I usually produce a better picture but it is hard to do. It takes a lot of daring to keep the dark shades on and not peek. Sometimes the colours don't combine well but when it works it works really well. Those paintings are the best because there is no detail; you can't see detail through the glasses.

Ed.: *There are those who say that drawing is the fundamental cornerstone for good artists. What are your thoughts on that?*

NP: I agree 100%. I have found that if you know how to draw it is not hard to learn how to paint. I don't know if you can teach someone to draw well though, you can teach a person to draw passably but drawing well is something you start as a child. Drawing is critical.

EL: I too think drawing is crucial. I tell my classes to draw, draw, draw until you drop. Even when I am painting I think of it as drawing. I draw with my paintbrush.

Ed.: *How do you know when your painting is finished?*

EL: When the relationships within the painting are right the painting is finished.

NP: That is tough because I have to be careful not to over do it. Robert Genn says it is much better for a painting to be 10% underdone than 1% overdone and I agree with him.

EL: There is an elusive nature to painting. Something elusive that you know about only when it isn't there. You may not know what it is but you know when something is missing. That is why I like to work on as many as seven paintings at once. As I work, I go from one to another, generally giving half an hour to each, and this gives me time off from a particular work so that I can view it fresh when I do come back. I know when something is missing, I don't know what it is but coming back fresh will often give me the answer. Sometimes it will take a few days even.

NP: A painting is done when the values and colours are in a proper relationship but sometimes I will be waiting for an oil to dry properly so I can glaze and then hang it. During this time I can tell if it is finished or not by how it seems when I glance at it hanging there. I can feel when a painting is completed and when it's not. It is intuitive. For me the most important decisions in painting are usually always intuitive.

Ed.: *What about your personal artistic philosophies? What drives your art and keeps you painting?*

NP: I have had no formal art training so I would have to say that my philosophy is to let the work guide me. When I start I don't have an exact finished image in mind; rather I have a continuous dialogue with the painting. The work tells me what it needs and I have learned to listen and go with it.

EL: My philosophy is revealed in that jagged line. I like



the back alleys because they are close to the realities of life, no facades. You have to show the rough stuff, you can't just follow the straight line and be real or show life as it really is. The broken line reveals suffering and the human condition. Yet it is also important to paint hope and the beauty of life. I think you have to include everything. My art is intimately interwoven with my faith in God. I stand in awe of created reality; I hurt with the brokenness of the human condition and yet paint with joy celebrating the works of His Hands. NP: Yes, art is also about inventing beauty, that is the pay off. I love inventing beauty. The fascinating thing about creating is that I can't conceptualize in my mind what the painting will look like, it's not an intellectual thing, but in the end something that I couldn't imagine when I began is created. It is so satisfying to be involved in that.

EL: I agree. It is about showing the whole picture. The human condition may have despair but it also has hope. For me, clouds represent hope, they represent God and the goodness or beauty in life.

Ed.: *What else should we mention while we're at it?*

NP: I want to say something about the Federation. Joining the FCA has been crucial to my development as an artist. When I first started I didn't know where to begin and someone suggested I join the Federation. The artists are so generous, sharing information, taking phone calls. The sense of camaraderie is so important. EL: I agree, also, it is important that the Federation Gallery itself is so artist-oriented compared to commercial galleries. The FCA helped me get on the map in Vancouver and helps artists at every stage of development. It is so artist-friendly; doesn't ask for exclusivity, doesn't take a huge commission, and changes shows a lot, I feel very fortunate to be a member.

Ed.: *Neils, you said something earlier that you both agreed was very important, do you remember?*

NP: Yes, I explained how painting is a reward for slowing down and paying attention to the world. It is a way of celebrating the world, I mean, if that is what we get to do for a living, how cool is that?

SAFETY AND THE ARTIST

By Pat Lowes, Painters-In-Action



Our September 11, *Painters-in-Action* artist, **Karon Mitton**, inserted an important topic into her demonstration entitled *Pastels: Ways of Having Fun*. She did show us how she developed her work from the transferred sketch of her photograph to the application of the pastel on paper, basic steps she prepared in

advance on a large sheet of pastel paper. It was during the latter stages of Karon's step-by-step demo, when the artist put on a latex glove to blend the different colours of pastel onto the paper, that toxic chemicals became a topic for discussion.

This was such an interesting topic, that I asked Karon to expand upon it. She explained that her concern for the health and safety of artists developed through her involvement with CARFAC BC (Canadian Artists' Representation) and her experience with the Canadian legislation covering hazardous materials in workplaces. This legislation was implemented by the federal-provincial-territorial governments as WHMIS (Workplace Hazardous Materials Information System), and has been in effect since October 31, 1988.

What especially concerns Mitton are some of the pre-1980 art materials which are labeled 'non-toxic' but are actually toxic by today's standards. Karon made us aware of how old art materials can be a health concern for us. She showed us her old box of 48 pastels, priced at \$6.65 and marked 'non-toxic' in 1970. Today they would be considered toxic.

Karon's hints for a healthy workplace include:

- Being aware that our skin is the body's largest organ and that we are constantly breathing and ingesting particles through it as much as through our mouth and nose.
- Respirators and Band-Aids are not always enough. The acceptable levels of exposure to toxic substances change with the release of 'new' research information that is typically obtained after people having become ill following exposure. Unfortunately, many artists have contributed to this body of data through their deaths. Be wary of discarded medium.
- The Material Safety Data Sheet (MSDS) stipulated in

the legislation can be obtained upon request but usually only from the manufacturers of the art materials. This lack of readily available material poses a major challenge when artists are attempting to make an informed immediate decision.

For further information on WHMIS the following web sites are recommended:

www.mast.mb.on/Risk Management/whmis and <http://siri.uvm.edu/msds> as well as the book, *Health Hazards Manual for Artists* by Michael McCann, Nick Lyons Books.

All this information reminded me that Mary Todd Beam encouraged her students to read a small booklet which she gave them entitled *What you need to know about the safety of art & craft materials* by the Art & Creative Materials Institute (ACMI), which has been certifying safety and quality since 1940. Their contact info includes phone (617-426-6400), fax (617-426-6639) and a web site (www.creative-industries.com) or her mail at 1050 - 100 Boylston Street, Boston, MA 02116. The booklet briefly answers questions such as, *What makes an art material safe? What does the U.S. law on labeling mean to me?* and provides safety tips.

Thank you, Karon Mitton, for unveiling some of the mystery. Karon is a retired registered cardiology technologist, former manager of a biochemistry laboratory, and a certified teacher. She can be reached at karonm@alumni.uwo.ca or 604-540-0437.

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CLASSIFIED ADS

Rate for Ads placed in this column is Ten Cents (.10) per word per issue (+ 7% GST). Prepayment is required. Simply mail, fax or email your Ad wording along with cheque or credit card number and expiry date to the Federation of Canadian Artists by the 1st day of the month preceding desired month of issue.

PICTURE THIS WAY IN WATERCOLOUR & MIXED MEDIA Painting demos by Mike Svob and Joyce Kamikura; or **PICTURE THIS WAY IN ACRYLIC & OIL** Painting demos by Robert Genn and Alan Wylie. Each video has two 30-minute technique tutorials. Order by name and enclose cheque for \$44.95 ea. Canadian funds + \$3.15 GST and \$3.15 PST + \$6.00 S/H to Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, B.C. V6H 4B7 (OR, pick up your video at Federation Gallery and save \$6.00 S/H). Full Copyright reserved.

Enhance your water media experience by subscribing to our newsletter, **THE WATERCOLOUR GAZETTE**. For a free sample copy or information on our watercolour self-help articles, send your name and address to KOR Publications, 619 Hamilton Ave., Winnipeg, MB R2Y 1Z3. Fax 204/889-6467 or E-mail: kor@escape.ca.

DEMONSTRATORS' OPPORTUNITY: 2000 Demo Opportunity for qualified member-artists on Mondays - 1-4 p.m. at Federation of Canadian Artists' Gallery. Call Pat Lowes 274-5482.

ARTIST CHRIS MACCLURE who has a gallery/studio in Cabo San Lucas, Mexico also has a 2 bedroom, 2 bath poolside condo on the ground floor. He rents this out to artists at a special rate of \$100.00 Canadian fully equipped. Please contact (604) 538-2336 Vancouver or 011-52-114-36399 Ph/Fx Cabo San Lucas.

A & D - TALKING ABOUT PAINTING with Alessandra Btelli and Don Farrell. Eight sessions; every second Thursday, 9:30 am - 2:00 pm February 10 to May 18, 2000. Instruction includes individual critique and guidance. Location: Don's studio, 521 Maquinna Place, QUAILICUM BEACH, BC. For Information Don Farrell, Ph: (250) 752-4280, Fax: (250) 752-4283

Perfection is impossible to attain, but in **PHOTOGRAPHIC REPRODUCTION OF ART** we are unbelievably close. Call: Roman Skotnicki, (604) 683-6834.

PAINTED DESERT WORKSHOPS: Presents 3 inspiring workshops in SUNNY Tucson, Arizona during March 13-31, 2000. Donna Baspaly, Rick McDiarmid and Brent Heighton, instructors. Package includes accommodation, meals, tuition, recreation. Bring your brushes and leave the umbrella at home. \$750 Cdn. if reg'd before Dec. 31/99. Non-painter packages also available starting at \$650. Cdn. Contact Sandy (604)943-7183 or Monika (604)542-0852 or email: pdworkshop@AOL.com

LET IT SNOW! COSTA RICA - JANUARY, 2000; CUBA - MARCH, 2000. Two weeks of sun, sea and flowers; all air, hotels, meals, day tours; painting/drawing workshops, spanish language/culture classes; much, much more. Contact us for itineraries and prices - *CUBART VACATIONS* 307 Ferris Way, Edmonton, AB T6R 2C8 ph: (780) 430-8009; fax: (780) 448-8433; email: cubartvacations@hotmail.com

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Jacynthe Comeau
Adriana Donisan
Reza Doust
Graeme Fraser
Win Gilson
Doug Ibbott
Sarah J Johnstone
Victoria Kelsey
Elouise Lee
Margaret Jones Lloyd
Lu, Lucy (Yueh-Chien)
Marilyn Milne

Terry Moore
Wojciech Nowakowski
Andre Paradis
Jeanie Seward-Magee
Vernamay Shiff
Izena Slalazdrus
Tsai, Annie (Chia-Hsing)
Andrew Fredrick Thompson
Billie-Jo Thomson
Sharon Ann Tokarchuk
Catherine Anne Towns
Jacqueline Wang
Wayne M Williams
Jason Young
Katherine Zarull

FCA SIGNATURE APPLICATIONS By Janice Robertson, SFCA

The application forms for SFCA and AFCA status are now available from the FCA gallery. Members who have been accepted in eight FCA shows (or comparable) in the past four years are eligible to apply for AFCA.

AFCA members are eligible to apply for SFCA. Members may also apply directly for SFCA status with the sponsorship of three senior members. See the application forms for details.

The deadline for "signature" application is February 28, 2000. Applicants must submit three original works and ten slides to the jury, which takes place in March, 2000 at the Board of Governors' meeting.

SAM BLACK HONoured

Sam Black, a much loved, highly respected West Coast artist, was member of the FCA and a member of the Canadian Society of Painters in Water Colour (CSPWC). In fact, he was the CSPWC's BC Director for the last 10 years. This society is honouring Sam with the inauguration of the Sam Black Award For Excellence In Transparent Watercolour. The award is being made possible due to a new partnership between H.K. Holbein and the CSPWC. On October 2nd, at the opening of the 74th annual open juried exhibition at the John B. Aird Gallery in Toronto, the Sam Black Award was given out for the first time to Martha B. Gayford of Stouffville, Ontario. It consists of \$1000 worth of art supplies and will be an annual prize.

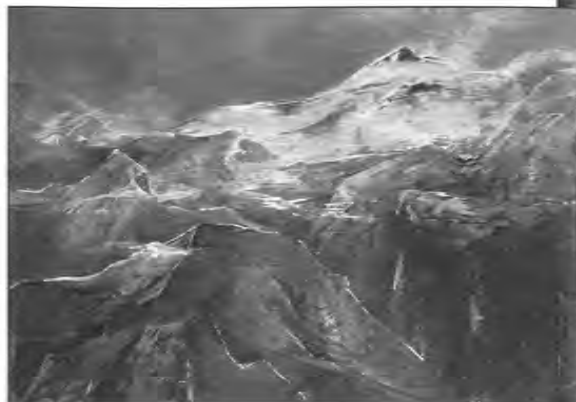
GHOSTLY IMAGES
Yvonne Morrish watercolour



CUT THE GRASS *Nancy Thackray Clayton* watermedia



OKANAGAN BARNYARD
Tom Fraser watercolour



MY MOUNTAIN
Vivian Chamberlin
acrylic



OLD FISH BOAT
Drew Gillies
acrylic

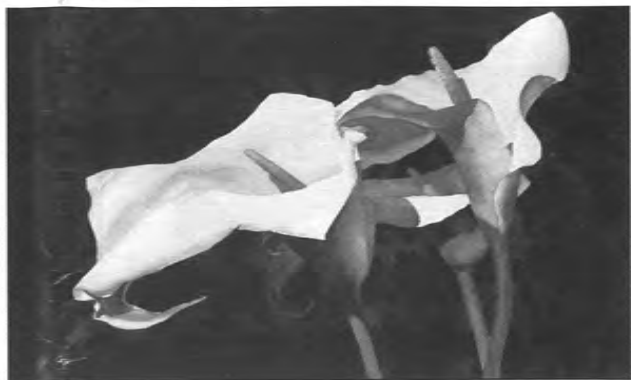


White Rock Summer School
of the Arts Award
ALMOST THERE *Ray Ward* oil



Excellence Award
ANCIENT LIGHTHOUSE
Ligorio Viegas watercolour

Award of Excellence
CALLA LILIES *Darlene Botkin* watercolour



Associated Graphics Award
IT'S MILLER TIME *Robert McMurray, AFCA* watercolour



Excellence Award
CRAB BOAT *Jack Livesay* watercolour

